

## *Self-Portrait*

### **Aria Patrick**

My overall vision for this folio was to develop my own skills and continue my passion for portraiture, study of colour and interest in artworks with more expressive line or brushwork. I have been fascinated by some artists' ability to convey whole themes and ideas with minimal strokes on the canvas all of my life, and I continue on my journey to be able to successfully be able to do this myself. My ideas did shift throughout the development of my folio, from the exploration of other artist's styles and learning from their works through emulations to the formation of my own style and ideas.

During the creation of my first final artwork, I rediscovered my passion for charcoal artwork, which translated over into my second final artwork. Historically, I would attend portraiture classes with my late father, and we would exclusively use charcoal in our works but as I got older I had to put that aside in favour for schoolwork. Through the rekindling of this, I was able to develop other ideas and skills such as the use of calligraphy pens and the use of brushes that did not follow the traditional round structure. I also discovered the effectiveness of monochromatic artworks and their dramatic impact. In addition to this, it helped me process and connect with my father more deeply, having gone back to something we used to do together after many years. I also chose to do self-portraits for this reason, as a way to process his sudden passing by examining myself and my own way of being. He is able to live on through my artworks and passion for art and design, a deeply personal motive for me.

I looked at artists such as Lisa Nolan who frequently uses charcoal in her works for inspiration reference for my own work, and Rembrandt, Tony Belobrajdic and poki.han for general styles of portraiture.

My final works do meet the idea of my folio in the fact that they are portrait-based and reflect my ideas developed throughout my folio. My artists focused on facial features and colours especially, which became more evident as my body of work progressed. During the study of Tony Belobrajdic and Ahmed Aldoori, I was introduced to the idea of using textured brushes and surfaces for my digital works. This included using sleeker surfaces as seen in some of my earlier idea generation, and different brush types in my later digital pieces. The exploration of charcoal in my earlier folio also led to more exploration of this in my later digital pieces.

If I were to do this folio again, I would have a stronger and more clear focus. Portraiture is a broad field, so having specificity would benefit. However, I did manage to overcome this by developing and teasing out my ideas. Focusing on mediums benefited my work, as exemplified by the second half of my folio focusing on digital art with the focus of portraying 'alter ego' in my works. I wanted to explore the juxtaposition of animal and human faces, similar to poki.han's works and style, as well as explore more coloured portraits in styles outside of my own established style. During this folio I also realised that I work very quickly on pieces and that I should sometimes take time to slow down and refine my pieces.

The emotional and intellectual impacts that I was aiming for my works to have ultimately came down to how we perceive 'self', how self is connected to art and how the viewer

defines self. By using portraiture as a means to portray this, I attempted to capture my own idea of self, particularly in my charcoal works, which I repeated over and over to try to explain the fluidity of my 'self', how it changes just slightly, and how I use my artistry to present my 'self' to the world. In my digital works, I explore the difference halves of 'self' or alter egos represented by the juxtaposition of animals over a face, to give the viewer a sense of curiosity about their own facets of self.

This folio has been more than a collection of artworks; it has been a journey of self-discovery and a tribute to my late father, whose influence remains a constant source of inspiration for me even though he is now absent from my life. It has been a journey of growth, of discovery of new techniques and rediscovery of old ones, and as I move forward, I am excited to see where this blend of past lessons and future aspirations takes me in my artistic journey.